

to the Freiin Dorothea Ertmann

SONATA

in A Major

Allegretto, ma non troppo. (♩. = 69 - 76.)

Ludwig van Beethoven

Etwas lebhaft und mit der innigsten Empfindung.

Op. 101

(Rather animatedly, and with most fervent expression.)

poco ritardando.

28.

a)

Tempo I.

crescendo - mezzo f - dimin.

c)

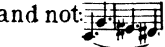
cresc. - dimin. - ten. - cresc. - p

a) Concerning the dual tempo - marks in German and Italian, compare the Author's procedure in Op.81 and 90. In Op. 106 he returns to the exclusive employment of the Italian — we might say “international” terminology, probably because of the experience, that by endeavoring to make his directions more intelligible they had become less so. Just in the case of this piece, the Editor finds this pleonasm anything but superfluous; the German and Italian directions are mutually explanatory, and aid the thoughtful player to hit the true mean, he being equally preserved by them from the extremes of eager haste and sentimental delay. Our metronomic mark 69-76 is made so elastic for the reason that the capacity of the given instrument to produce a sustained, singing tone must always be taken into consideration when an exact tempo-mark is set.

Permit us to present an example (in justification of our view on the relativity of the tempo): The Fifth Symphony, played by fewer instrumentalists in a smaller hall, requires a quicker movement than at a musical festival in a large hall and with a large orchestra.

b) Execute thus:  because with the *legato* in the soprano only one of the harmonic *ripieno* parts can be held down, and the fifth deserves the preference.

c) The employment of doubled slurs may confuse some readers; it is to be explained simply thus:  means that G# - F# are to be played in an ordinary *legato*, and F# - E in the less connected manner commonly termed *portamento* and designated by dots under a slur. But the following mode of notation might also be chosen:  though it could likewise be misunderstood, whereas the original mode, derived from that for bowed instruments, is familiar to all violinists.

a) "Espressivo" applies to the bass with the melody; "semplice", to the accompanying higher parts. In the phrasing of the former the original shows an evident error, for the melody should read:  and not: .

Such quid pro quo's in the phrasing are capable, as experience teaches, of spoiling the effect of an entire piece; and it is incredible how little conscientious care pianists and orchestra-conductors in Germany bestow on such refinements of a correct execution. Members of the string- and wind- bands, not being required to think and feel polyphonically, are seldomer guilty of such lapses.

b) A trifling acceleration of the tempo, to which the thematic work in the diminution of the motive almost irresistibly leads, would also seem appropriate in case the player has delayed the preceding in dreamy musical revelry.

c) Prolong the hold through $1\frac{1}{2}$ or even $2\frac{1}{2}$ measures. The law of the regular continuous rhythmic pulsation must be observed, in one and the same composition, under all circumstances. The hearer should not remain for an instant in doubt, after the hold, as to the position of arsis and thesis.

- a) The player of refinement will notice that the turn, if executed thus: sounds heavy, and thus: too vehement; and will therefore substitute for the 3-part rhythm in the first half of the measure a two-part rhythm: ; of course without abbreviating the measure.
- b) The earlier editions have where the step of the soprano (compare the analogous passage, meas. 18-19) remains correct; the new Härtel Edition has the (to us) incomprehensible correction:

The musical score is for a piano piece, page 552. It is written in G major (one sharp) and 3/4 time. The score is divided into two systems. The first system contains four measures. The second system contains four measures, with the final measure marked 'a)'. The score includes various dynamics: *p* (piano), *mf* (mezzo-forte), *cresc.* (crescendo), *dimin.* (diminuendo), and *molto esp.* (molto espressivo). There are also articulation marks such as slurs and accents. Fingerings are indicated by numbers 1-5. Some measures have asterisks (*) and 'ced.' (crescendo) markings. The final measure of the second system is marked 'a)'.

a) In connecting the G $\sharp$ to the sixth E, take care not to produce the illusion of a C $\sharp$ -minor triad. The next chord is still the A-major chord of the sixth, even though lacking the sixth, the absence of which produces an effect of mysterious charm. In executing the last measure but one, again supply the double slurs discussed in Note c), Page 549, whose significance is here rendered plain by the technical necessity, though their notation was omitted in the original over the numerous ledger-lines (for the sake of convenience).